



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



THE LAST VOYAGE

ENGRAVED BY W. ROFFE FROM THE SCULPTURE BY F. M. MILLER.

D. APPLETON & CO. NEW YORK.

The library is rich with rare books and illuminated manuscripts. There are one hundred editions of the Bible, in costly and unique bindings; one copy was printed in 1480, another in 1589; still another copy is bound in silver, at an expense of one thousand dollars. Here are also numerous copies of Shakespeare, Dante, the Aldine and Elzevir classics; three hundred or more volumes printed upon vellum; specimens of the earliest printing; works formerly owned by illustrious personages; examples of bindings of early Italian and French workmanship, in leather, mosaic, niello, bronze, and ivory; three hundred volumes of the most beautiful etchings in existence; engravings, and other artistic productions, in countless numbers; and richly illustrated modern works of great cost. The library-table is a specimen of fine carving, a work of art in itself, as is also the sideboard in the dining-room; the ceiling of the apartment is elegantly frescoed, and the woodwork displays the choicest of carving, the designs all drawn from Nature. The staircase is broad, and also elaborately carved, while its walls are hung with paintings of the first excellence. One of these is by the great German artist, Kaulbach, and has been valued at twenty thousand dollars.

It was the son-in-law of Kaulbach, August von Kreling, of Nuremberg, who made some drawings of a fountain in which he symbolised the manifold uses and benefits of water to man, without using any of the trite emblems of heathen mythology, and these proved to be substantially the plan for which Mr. Probasco was in search while in Europe in 1866. The admirable conception of the artist was elaborated with the most generous strength and the finest delicacy, by Fritz von Müller, under the direction of Mr. Probasco, at a cost of over one hundred thousand dollars in gold. It was completed, placed in the centre of a broad esplanade extending from street to street, and shaded with trees, henceforward known as Probasco Place, and formally presented to the city of Cincinnati, with appropriate exercises, October 6, 1871.

The good taste of Mr. Probasco, so notable in the appointments of his home, and so conspicuously immortalised in the monument of his munificence, is displayed throughout his domain. Upon the grounds are Kiss's 'Amazon,' in bronze; 'Sans-Souci,' by Ives; 'The Reading Girl,' by Meglin; 'Ruth,' by Rogers; and other fine marbles. The view from the villa forms a splendid panorama; the valley, two hundred feet below, seems like a thing of life with its lines of railway-tracks, its ever-moving trains, its trees and avenues, and its lovely slopes and hills. The conservatory is one of the felicities of the place; and the rosarium contains four thousand roses, besides variegated leaf-plants.

THE former residence of Noah H. Swayne, Associate Justice of the Supreme Court at Washington, is situated in the city of Columbus, Ohio, less than half a mile from the State-House. It is built of brick, and is solid, substantial, and slightly antique. Its apartments are spacious as well as numerous, the edifice extending

to a considerable depth in the rear. The drawing-rooms are upon the right of the entrance, and a reception-room or library to the left; in the rear of the latter is a large family parlour, with a veranda looking off upon the cultivated grounds which has been the favourite seat for the Governor-residents of the house and their guests from time to time.

Soon after the appointment of Judge Swayne by President Lincoln, in February, 1862, a Justice of the Supreme Court, he removed his family from Columbus to Washington, and his Ohio home became indeed a gubernatorial mansion. It was occupied from January, 1866, until January, 1868, by Governor Jacob D. Cox, afterwards Secretary of the Interior. President Hayes was the next Governor of Ohio, and he lived in this mansion nearly all of his term of office. After him Governor Edward F. Noyes was inducted into office, and took up his abode in this commodious dwelling, residing here from January, 1872, to January, 1874. In size, situation, and arrangement, the house was admirably adapted for the convenience of these distinguished officials. The dining-room, beyond the double drawing-rooms, is a large, cheerful apartment, seemingly invested with a stiffly governing atmosphere, as if the spirit of the numerous Governors whose voices have echoed from its walls had been left in charge for the benefit of future potentates. The extensive grounds are well laid out, and are alive with choice shrubs and bright-coloured flowers; while fine old trees in great profusion adorn the outskirts.

Judge Swayne was born in Culpepper County, Virginia, in 1804. He was the youngest of the five children of Joshua Swayne, a descendant of Francis Swayne, one of the earliest settlers of Pennsylvania. His father died in 1808, and he was trained into manhood by his mother, a lady of marked vigour of mind and excellence of character. He studied law, and was admitted to the bar before he was twenty, settling in Ohio. In 1829 he was elected to the Ohio Legislature, and soon after was appointed United States Attorney for Ohio, removing to Columbus, where the courts were held. In 1832 he married Miss Sarah Ann Wager, of Harper's Ferry, Virginia, who with other property inherited a number of slaves. These, by the joint wishes of both Mr. and Mrs. Swayne, were at once manumitted. During his residence in the mansion of the sketch he was engaged in many important legal controversies, and devoted his energies with great zeal to the establishment of asylums—serving as a trustee for many years in that for the Blind, for the Deaf and Dumb, and for Lunatics, all of which have been so admirably conducted in Ohio.

The accuracy and erudition of his judicial labours have been widely appreciated. Every occupation and vicissitude of his life has been accompanied and sustained by enthusiastic study of ancient and modern literature, and general information. As a recognition of the studies of a lifetime the degree of LL.D. has been conferred upon him by Yale, Dartmouth, and Marietta Colleges.

OUR STEEL ENGRAVINGS.

A SPANISH WORKMAN.

(Frontispiece.)

Engraved from the Picture by J. JIMENEZ Y ARANDA.



MODERN Spanish Art, even as developed in the highest class of subjects, differs very widely from that practised by Murillo, Velasquez, and their compeers. Ford, in his "Handbook of Spain," denounces, and not without a degree of virulence, every work issuing from the Madrid Academy, which, he says, "has too often been the hotbed of jobs, and the nurse of mediocrity: ostensibly founded to restore expiring Art, its duty has been that of an undertaker to put up a hatchment. The spirit of ancient Spanish national Art is fled; everything is borrowed; there is neither high Art nor originality;

232

the best modern pictures are but mediocrities." These remarks, however, in no way apply to *genre* subjects and such works as the ideal portrait of a Spanish *ouvrier*, given in this number of the *Art Journal*. Most of the pictures painted by Leon y Escosura, Gisbert, R. de Madrazo, L. and J. Jimenez, and others, and especially their water-colour works, are rich in pomp and display of what may be termed drawing-room and boudoir finery, curtains, robes, costume, and ornaments of every kind, furniture, &c., painted with a free and luxurious pencil, and with the most brilliant and vivid colouring.

The 'Spanish Workman,' here engraved, is, in its way, typical of the Art which has now become fashionable and in good odour with a large class of amateurs. In his rough but picturesque costume, and his bold and independent demeanour, the man is a capital study, and were his *build* somewhat lighter than it is, he would look as if he could be transformed into a first-class *matador* without much training.

VAN AMBURGH AND THE LIONS.

FROM THE PICTURE IN THE GALLERY OF HIS GRACE THE DUKE OF WELLINGTON, K.G., &C., &C.

SIR E. LANDSEER, R.A., Painter. A. C. ALAIS and W. J. ALAIS, Engravers.

OUR readers will no doubt, equally with ourselves, consider that both they and we owe a debt of gratitude to the illustrious owner of this famous picture for the permission to engrave it. Painted for the late Duke, it was exhibited at the Royal Academy in 1847, and shows the "lion-tamer," as Van Amburgh was called, as he used to appear with his animals on the boards of the London theatres, when the creatures were confined within the limits of a strongly barred cage of iron. Van Amburgh is habited in a kind of costume after the fashion of an ancient Roman; he holds in his right hand a small whip, the only weapon he was accustomed to use on these occasions to defend himself against any attack the animals might be tempted to make upon him, though, so far as our recollection of Van Amburgh's performances serves us, there was never any or much danger attending them, so thorough was the subjection to which he had reduced the naturally savage hearts, and that too, as was generally understood, without the exercise of anything deserving of the name of cruelty. The lion, a noble animal, has raised himself against the bars of the cage, with his mouth partly open; behind him is the lioness, crouching down, with her eyes fixed upon her master with an intensity almost indescribable, yet with a mildness that is absolutely beautiful; so too is the face of the leopard beyond. The lioness, the texture of whose skin is a masterly piece of artistic handling, is, conjointly with the face of the leopard, the triumph of the picture, from the expression thrown into them. On the right of the "tamer" is a

splendid tiger growling at its companions, and in the rear is a young leopardess. In the front of the cage, on the floor of the stage, are several objects not altogether disassociated from theatrical success or theatrical amusements—a bouquet of flowers, a wreath of laurel, a play-bill, pieces of orange-peel, &c. Landseer never painted animal portraiture more naturally and beautifully than in this composition, while even the human figure harmonizes with the subject.

THE LAST VOYAGE.

Engraved by W. ROFFE, from the Sculpture by F. M. MILLER.

THIS sculptural composition was exhibited at the London Royal Academy in 1877: it purported to present 'Portraits of Theodore and Herbert, the deceased infant children of J. J. Mellor, Esq., of the Woodlands, Whitefield, Manchester.' It was the object of the sculptor to represent the elder of the brothers, Herbert, who died first, "on the angelic mission of conducting the younger over the 'sea of bliss:'" as Milton says, in

" . . . A death-like sleep,
A gentle wafting to immortal life."

The general idea of this design is eminently poetic, and the sentiment or feeling is immensely heightened by the elaborate enrichments introduced into every part of the work where they could be made available with any degree of propriety. All these are in perfect harmony with the leading conception, although objection may perhaps be made to them by some, on the plea that such ornamental work should have no place amid the simplicity that seeks to dignify monumental sculpture.

ART IN PARIS.



THE world of Art in Paris is well-nigh as deserted as is the world of fashion in summer. The studios are closed, the artists are away reposing themselves or sketching beside the sea or amid the forests; the picture-dealers yawn listlessly amid a selection of works from the late *Salon*; there are no exhibitions open, and the seeker after Art must perforce refresh his memory with the pictures in the Louvre or the last additions to the Luxembourg.

A prominent exception to this universal rule of indolence or absence is to be found at the studio of M. Cabanel. "I wholly disapprove," said to me that great artist, "of the universal custom now so general among artists of going away on a summer vacation. Summer is indeed the season most favourable for a painter's work. The long days and abundant light are best suited to his requirements. If he needs repose he should take it in the winter, and seek a more genial climate in the south of France or in Italy." As the painter spoke, he was surrounded by pictures in various states of completion, and he had evidently only laid down his pencil in order to grant me an audience. He was then engaged on a *replica* of one of his own portraits, that of a young Hungarian lady who had died shortly after the termination of the sittings. There was something queenly in the pale face beneath its crown of dark hair, that yet bore in its every line the traces of fragile health and suffering. She had been painted in a purple robe, bordered with dark fur, and made with loose, hanging sleeves. The background of a golden hue threw out into full relief the violet-clad figure, and pallid, stately head with its stamp of individuality and character. M. Cabanel has also just put the finishing touches to a singularly fine portrait of Mrs. J. W. Mackey, the beautiful wife of the Bonanza king. It is a three-quarters length, and is an admirable likeness, no less than a striking work of Art. The lady wears a dress of rich crimson brocade with frontage of pale pink satin, the whole relieved by a bordering of antique lace; that at the back of the square-cut corsage stands up after the fashion of a ruff. The lovely head is slightly turned towards the

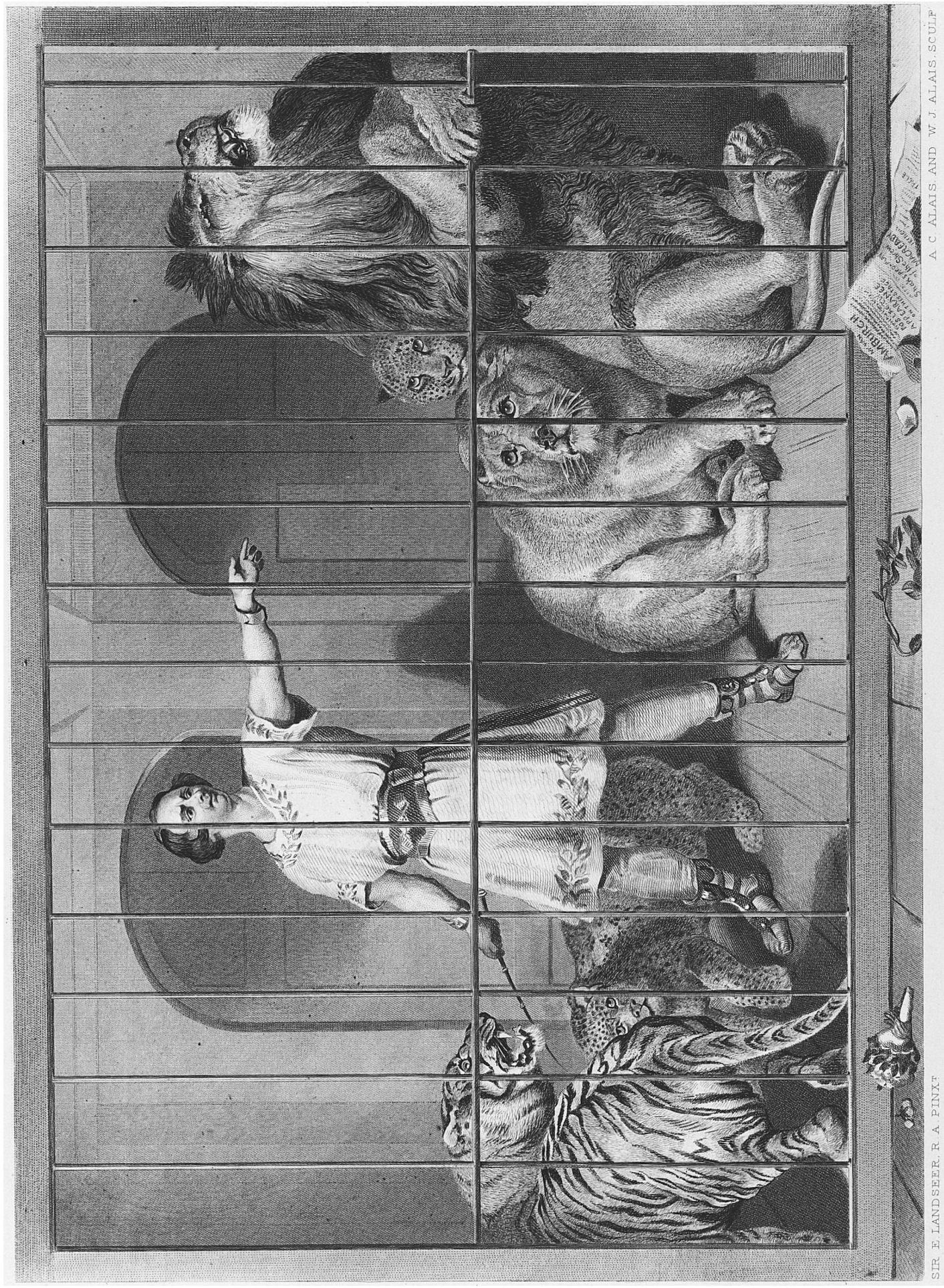
spectator over the left shoulder, and the pencil of the courtly artist, the painter *par excellence* of social elegance and refined beauty, has reproduced to perfection the exquisite transparency of the great sapphire-blue eyes, the graceful poise of the head, and the delicate outline of the fine and expressive features. The pose is of the simplest, yet replete with the natural grace of the original. She stands half turned away, with her hands clasped lightly together, and pendent before her. The finely-moulded arms are bare from the shoulder, and the small interwoven hands are painted as Cabanel alone knows how to paint those dainty feminine members, rose-tipped, delicate, and full of character. As the artist himself says, there is as much expression and individuality in the hand as in the mouth or eyes, and it is a point too often neglected by even the most renowned of painters. Take for example the hands of the beauties of the court of Charles II. at Hampton Court. Sir Peter Lely has painted them all in the same smooth and meaningless fashion, and the shrewish Lady Castlemaine clutches her spear with fingers as weak and characterless as those wherewith the Duchess of Portsmouth holds up her drapery, or Nell Gwynne caresses her lamb. The background of this fine portrait is after the style which Bonnat has rendered popular, simply a flat, dusky expanse. Very fine too, though but half finished, is the portrait of Mrs. Mackey's mother, Mrs. Hungerford. Like that of Mrs. Mackey, it is a three-quarters length. The lady stands turning her full face towards the spectator. The noble-looking head shows beautiful with a dignified and matronly beauty beneath the silvery hair that is raised above the brow *à la Marie Antoinette*. The dress is of black, with a bordering of dark fur. The arms are crossed lightly over the breast, and the calm blue eyes meet the gaze of the spectator with the benevolent and kindly expression that those acquainted with the original know so well. Neither lady wears a single ornament—not even a flower.

Mr. Healy, the most popular and successful of our American portrait-painters, has just left Paris for a six months' sojourn in the United States. He will be greatly missed, no less in our social than in artistic circles here, his amiable and genial character being



A SPANISH WORKMAN.

ENGRAVED FROM A PICTURE BY J. JIMENEZ Y ARANDA.



VAN AMBURGH AND THE LIONS.

FROM THE PICTURE IN THE COLLECTION OF HIS GRACE, THE DUKE OF WELLINGTON.